/1/

Preface

1/4 In the following I am publishing the material in the field of art which I collected on my expedition to the interior of [101] [122] Brazil. In 1908 I undertook an ethnographic research trip for the Leipzig Museum für Völkerkunde to the Araguaia River (Goiás Province), in the course of which I became acquainted with the Karajá /Caraja/, Šavajé /Javahe/, and Kayapó /Cayapo/ (1)

[104] [113]

1. For the transcription of the Indian names I use the sound-notation given by Meinhof in: Neumayer, Anleitung zu wissenschaftlichen Beobachtungen auf Reisen /Introduction to Scientific Observations on Journeys/, 3rd edition, p. 484.

Indian tribes settled there. Whereas the visit among the latter two tribes was limited to only a few days, I was in constant contact with the Karajá for a full five months, so that I was able to penetrate more deeply into the culture and thought world of this people.

• 126 In addition to the easily acquired ethnographic objects and most important ethnographic facts, I was also able, by means of an ever deeper intimacy with these Indians, to obtain all kinds of objects and information otherwise difficult to procure. In this way I was able, above all, to collect considerable material which permits us insight into the artistic creativity of the Indians, and thus into an important area of their spiritual life. And, moreover, this is not only drawings, which are already available from several Indian tribes, but above all a great many plastic representations (plaited, wax, and clay figures), which arouse our interest all the more since we possess only a few of these from South America. Again, among the drawings, in addition to figure representations, /2/ the manifold plaiting patterns are particularly important, since they will provide a valuable contribution on the question of ornamentation (1).

[101]

1. In the following, in addition to drawings

/2 cont./

126 [101]

1. (cont.)
and representations by the Karajá, I have also dealt with some by the Šavajé, a tribe which in language and culture is very closely related to the Karajá.

121 In view of the interest which ethnologists, psychologists, art historians, and cultivated circles in general display today with respect to primitive art, I felt that the exceedingly abundant material collected by me should be published separately, apart from the other results of my expedition, among which it would have fallen too far into the background.

121 128 I am reproducing the material as such, arranged only according to certain points of view, which can be seen from the "Table of Contents," and provided with the most important explanations about the maker, the method of production, the purpose and significance of the object or figure. I hope that the individual things are defined so precisely by this means that no doubts and misinterpretations can arise, so that, in other words, anyone, whatever his position on particular theories about the development of primitive art, can work with this material on a secure basis. The article is meant simply as a straightforward publication of material. I believe that research is better served in this way than if I myself, ay an analysis of my results, had tried to assume a position on the great controversies about the development of primitive art which are being argued at the present time.

128 To make the material still more useful I am giving in the appendix /untranslated; see the foreign text, pp. 30-31/ a general view of the share which the two related tribes, the Karajá and Šavajé, have in it, and then also a general view of the distribution of the sketchbook drawings among the individual artists, arranged according to their ages, and finally a systematic listing of all the objects represented.

126 128 The objects discussed are all to be found in the Museum für Völkerkunde at Leipzig. On occasion reference has been made to the objects acquired by Ehrenreich in 1888 on the Araguaia and

/2 cont./

128 now in the Berlin Museum für Völkerkunde (2). I have not gone
126

[113]

2. Published in: Ehrenreich, "Beiträge zur Völkerkunde Brasiliens /Contributions to the Ethnography of Brazil/," Veröffentlichungen aus dem Kgl. Museum für Völkerkunde, Vol. II, Nos. 1/2, Berlin, 1891.

into any detailed comparison of my material with that brought back from the Xingu by the Von den Steinen cousins and from the Rio Negro territory by Koch-Grünberg. A general comparison [53] shows the interesting fact that the Karajá are on a significantly higher level of development artistically than those primitive tribes.

/3/

Introduction

*532 The artistic activity of the Karajá is limited to interior art.
531 This is divided into free (representative) art and decorative art.

Free art here is concerned with the representation of the forms of living creatures and objects, which it reproduces in full form (plastic) or superficially (in drawings); decorative art, the adornment of objects with geometric patterns.

*532 In representative art we pursue the reproduction of forms
128 plastically in different materials, whereby we pass from the most brittle (plaiting with leaves) through fairly hard (clay and wood) to the most pliable (wax). In representation by drawing we consider first the types familiar to the Indian, in sand and on gourd utensils /Cuyen/, and only then the method of reproduction in a sketchbook, foreign to him until now. Each time the development from the simplest to the most accomplished form is shown, but it is not known whether this is really the course of the development, or whether simpler forms might perhaps represent stylizations which arose at later stages, whereas the most accomplished forms are only the result of particularly high personal talent.

/5 cont./ Then later

*532 831 on a tree in the forest near the Šavajé settlement, I saw the adjacent relief of the female sexual organs (Fig. 15 /see p. 7/) driven in with an ax. It had been hewed there previously by a Karajá accompanying me.

c) Clay Figures (ĭĭkŏkŏ́)

(Plates II-IV)

*532 [524] [462] Clay is much more pliable; in it forms can be reproduced true to nature. The clay figures, which are made by the women and serve as toys for the girls, include only representations of human figures of both sexes and of all ages; they represent the following tribes: Karajá, Šavajé, Kayapó, and finally the Dōbā̄ĭ on the Rio das Mortes. Such clay figures were present in large numbers in all villages and were offered to me everywhere. Wherever the stock [126] was exhausted, some were quickly made for me, which, however, I seldom bought because they showed exactly the same typical forms as the figures on hand, that is to say, they showed no personal influence of any kind. Only once did I receive a portrait, the representation of the grandmother bent with age (Plate III, Fig. 42 /see p-49 /). Now it is very striking to observe that these representations are completely stylized. To be sure, several levels can be distinguished here, but only in the case of a few examples is a reasonably accurate reproduction of the shape of the human body achieved.

*532 323 Before I discuss the forms themselves, I wish to report briefly on the method used to produce these figures. Bodies, legs, and head are made from a lump of clay. The fat buttocks and the penis are put on separately; the navel is bored in with a wooden stick. Then the lines for the later painting are pressed in with a slender bamboo rod by drawing the rod lightly over the soft clay and at the same time exerting light pressure at regular intervals. In this way lines with small holes strung along in a row like beads are produced. When the figure is prepared to this extent, it is put in σσσ the sun to dry; the figures are only very rarely fired. Then the next stage

/10 cont./

*532 on the other hand, breasts are attached and the hair roll extends down very far on both sides.

6. Three other clay figures are very peculiar.

Fig. 54 /see p. 50 / is evidently a male figure with legs of type 1. The head is pointed and surrounded by a small wax cap. There is a small mouth-hole in the face. Arms are lacking. The torso shows a hollow extending from top to bottom, the edges of which jut out somewhat over the rest of the body.

Fig. 55 /see p. 50 /: Inõ, i.e., human being. It is made of gray clay, has legs of type 1, arms, penis, and cylinder-shaped body, to which is attached a large head with a huge nose, wide-open mouth, and slit eyes.

Fig. 56 /see p. 50 /. This female figure is made of white earth; legs are missing, the body is spherically fashioned and is covered by a long black string-skirt.

Ehrenreich in his "Beiträge" shows in Figure 1 on Plate XI an illustration of a primitive clay figure which is not represented in my collection. It is pointed at the top and bottom and has a navel hole and a mouth hole. I should like to remark that I [124] tried to collect all the types present so that my collection would exhaust the types encountered by me among the Karajá and Šavajé, but I did not see this form. The mouth hole alone, on the other hand, is sometimes found (Figs. 34, 42 /see p. 49 /; Dõbãi, Figs. 50, 52 /see p. 50 /; Fig. 54). In the same way [184] the accomplished forms (Ehrenreich, "Beiträge," Plate XI, Figs. 7, 8, 10) with their arms drawn up against their breasts, which come from the Šambioá /Shambioa/, were not to be found among the Karajá and Šavajé. Should this lack be no accident, *532 184 179 then we would be confronted by a striking phenomenon. The lack of the most primitive stage seems to prove that the Indians in the last 20 years have grown beyond this stage, whereas the lack of individual accomplished types shows that the Karajá and Šavajé have even today not yet caught up with the Šambioá.

[126] I brought no dolls back with me from the Šavajé; they only had a few and they were completely identical with those of the Karajá.

/10 cont./

d) Wax Figures

(Plates IV-VI)

*532 [232] [524] Boys and youths very much like to make wax figures for fun. Wax pigs in particular could be encountered in the hands of small boys almost everywhere. I found an occational one of another [123] shape here and there in the baskets; all the others were made spontaneously before my eyes when the Indians had seen my interest in such figures, and indeed of their own free judgment, not at my request. Thus these figures show the activity of instantaneous free creation by these Indians. There were skillful and unskillful modelers among them; one boy and one youth in particular distinguished themselves by lively reproductions. [463]

The wax figures represent human beings and animals. [189] They all stem from the northern horde of the Karajá; I found none among the southern horde. The three best representations of human figures come from the Šavajé.

/11/ The human forms show many correspondences with the stylized forms of the clay dolls; only five of them stand out due to their true-to-life representation.

*532 I obtained five specimens of male figures from the Karajá, ● 126 one of which (Fig. 63 /see p. 50 /) represents a Šavajé youth. Of the nine female examples six come from the Karajá and three from the Šavajé. Three examples from the Karajá represented Karajá women (Figs. 60, 61 /see p.50 /); the three others, which, as an exception, were made by a woman, represented Tapirapé women (Fig. 62 /see p50 /). These two groups remind one much more strongly of the clay figures, whereas the three figures from the Šavajé (Figs. 65 and 66 /see p. 50 /) represent the most accomplished forms.

*532 The primitively made human-figures look like clay figures covered with wax.

Fig. 57 /see p. 50 / has legs of type 1 of the clay dolls and arms attached at the sides. Head and hair form a triangle pointed toward the top.

/14 cont./

*532

2. Surface Representations = Drawings (1)

[114]

1. All of the examples of surface representations published in the following come only from the Karajá.

Representations of this kind are found in sand as well as on gourd [126] utensils; in addition the Indians gave me considerable material in my sketchbook.

*532
535

Fig. 96. Iadení masked dancers.

Fig. 97. Sand drawing of the Iadení mask.

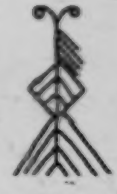

Fig. 95. Sand drawing of the idjazõ mask.

/14 cont./

a) Sand drawings 832*

were often made for explanations during our conversations; first the wavy sand of the sandbanks was simply smoothed by hand and then lines were drawn with the index finger. More delicate drawings, such as animal tracks, were made with the help of a knife or small sticks. In addition to these indented outline drawings, there are also

Fig. 98. Track of the giant anteater.

Fig. 99. Track of the desio.

Fig. 100. Track of the jabiru.

Fig. 101. Track of the duck.

Fig. 102. Woman.

Fig. 103. Crocodile.

bas-reliefs which are produced by letting sand run out of the closed hand in a fine stream. I once saw such figures in relief, being made for fun, but I was told that larger sand pictures of this kind /Figs. 95 and 97 appear here/ were also executed with sand colored red and black in or near the mask hut. I received this information from only one source and was unable to confirm it through other informants or from my own observation, not the latter in particular because I traveled through the Indian territory outside of the proper dancing season. [128]

I was able to record these drawings only by means of sketches copying them, since they were usually made in the evening or at night so that photographic records were out of the question. [126]

Fig. 104. Stag hunt.

In indented figures I saw two masked dancers, ĩdjăzŏ and lădēnĩ. [535]

* /15 cont./
532 I was able to observe two sand pictures in relief, which were also made by Manoel.

Fig. 102 /see p. 26/ represents a woman. The sexual parts were marked out by a small stone.

Fig. 103 /see p. 26/ is a crocodile. It could just as well be any other long-tailed animal.

b) Gourd drawings

[415] are found on gourd containers for oil. They are made by taking off the top layer with a knife. The figures are a kind of silhouette, since they stand out in darker color against the light background. /Fig. 104 appears here./

Fig. 104 /see p. 26/ represents an entire stag hunt. This is the only representation of a scene that I found among the Karajá. The figures are, in order, dog, stag, rider, dog, man.

[534] A lădĕni mask carved on the gourd rattle (Plate VI, Fig. 105 /see p.52 /) does not differ much from the sand drawing of the same mask (Fig. 97 /see p. 25/).

* 532 /16/
● 126
153

c) Sketchbook Drawings
(Plate VI-VII)

While these types of representations were familiar to the Indians, at first they did not know how to begin with the pencil and sketchbook. I first had to show them this manipulation; then they would try, always timidly at first, to see whether the pencil left a line behind it, but then went courageously to work with sure strokes. There were some who set about it very clumsily, whereas others were very skillful at it (1). Many

1. For the distribution of sketches among individual artists, see Appendix 2 /not translated; see the foreign text/.

/16 cont./

* 532 ● 126 153 could not create anything on their own initiative, but had to have assignments set by me; others (and they were in the majority) filled page after page with ever new figures as they happened to occur to them. In the following those drawn on demand are marked by *).

In this way I obtained representations of human beings, animals, birds, fish, reptiles, insects, trees, objects, constellations, and other things. They claimed unanimously that they could not draw human beings, but finally provided me with pictures when I asked for a portrait of myself. Of animals they liked best to draw birds and fish. Pictures of trees are very rare. They usually only produced objects on request. They liked most of all to produce patterns (see decorations /pp.42 ff./).

[419] [513] Drawings were made only by the male sex, usually in bed by candlelight in the evenings. The significance of individual figures was immediately ascertained through questions and written down next to each figure.

*532 We distinguish between three kinds of drawings:

1. Simple line drawing, 2. outline drawing, 3. filled-in figures.

The relationship of the simple line drawing to the other kinds has not yet been determined because of the lack of comparative material. I should like to discuss it here first of all. With regard to the other two kinds, it is certain that the filled-in figures represent a higher stage than the outline drawings (2).

[113] 2. Cf. Dr. S. Levinstein, Kinderzeichnungen bis zum 14. Lebensjahr /Children's Drawings up to the 14th Year/, R. Voigtländer's Publishing House, Leipzig, 1905.

Almost two-thirds of all the drawings are filled-in figures, whereas simple line drawings make up only one quarter, outline drawings only one seventh of the material. The Karajá therefore stand on a very high level artistically.

The line drawings are all made with a pencil, the outline drawings with pencil and colored crayon, the filled-in figures

 SP9 Caraja SP9
Cariban Indians SR7
Cayapo SP11
Amanaye SQ2
Arara SQ4

CI 121 174 /3 cont./ were such a "missing link"; from even a short word-list this could be assumed with complete certainty in the case of a tribe on the left bank of the lower Tocantins, the Apiaka /Apiaca (Arara)/, which has only recently become well-known. When our expedition disbanded in May, 1888, after finishing its work, I decided to contribute to the solution of this question by a trip down the Araguaia and Tocantins to Pará.

C 179 101 After an overland journey of two months, I arrived in Goyaz in July, 1888, boarded ship on August 21 at Leopoldina on the Araguaia, and reached Pará on November 2 of the same year.

C 101 Of the large Indian population of the region traversed, only the Karaya could be investigated in detail. They proved to be a nation sui generis, which is related to no other, in particular not with the Karaib, still defies any classification, and is unique in language, customs, and physical form, isolated in the midst of the large well-characterized Gês /Ge/ nations surrounding them.

C 126 The collection of ethnological specimens acquired here by me can, despite a number of gaps, be designated as the first which gives a fairly true picture of the culture and living conditions of this important people, almost unknown up to now.

CO 126 Also the most important Gês tribe, that of the Kayapo /Cayapo/, is represented in it by certain objects, which as the first to reach Europe from the free, northern hordes of this great people, command special interest.

Am 101 126 The unpretentious objects of the Anambê, a pure Tupi people on the lower Tocantins, among whom the Brazilian Couto Magelhães wrote down the Tupi legends printed in the work O selvagem /The savage/, are important only because they are the the first and at the same time the last objects that have come to us from a people that is now reduced to four individuals as the result of a devastating smallpox epidemic.

Am [173] [161] /4/ As neighbors of the Anambê, the Apiaka (1), ofwhom

1. Whether this is their national name or was given to them by the Brazilians is uncertain. In any case, they should not be confused, as often happens, with

/5 cont./
175 came in contact with the Karaya (4) as early as 1863 on a short

4. In the no longer extant Aldeamento da Estiva near Salinas, where Chavante and Karaya were settled in the care of an Italian missionary. Cf. Peterm. Mitth., 1876, p. 222.
[113]

trip to S. José, but later traveled the whole river on repeated occasions, had the most opportunity to become acquainted with this remarkable people. He did not publish anything in connection with this, however. Some scattered notes are to be found in his [113] first travel report of 1863 and in the work O Selvagem (Rio de Janeiro, 1874).

/6/ In 1879 the engineer Moraes Jardim investigated the navigable stretch of the Araguaia from Leopoldina to Santa Maria. Appended to his report (1) is a description of the Karayahi villages

1. O rio Araguaya, relatorio de sua exploração /The Araguaia River, an Account of Its Exploration/. Rio de Janeiro, 1880.
[113]

written by his companion, Dr. Spinola, which is, on the whole, correct.

Also the travel account of the former president of Goyaz, Dr. Joaquim Leite Moraes (1882), contains some interesting material about the Karaya. [126] The first fairly complete collection of ethnological objects was made by this traveler on his way to São Paulo. It is now scattered, but I succeeded in acquiring for the Royal Museum two of the best pieces from the owner, the war clubs of the well-known Sambioa chiefs, Roco and Ambura.

Territorial Distribution

131 Whereas until a few years ago only the Karaya on the Araguaia
101 were known, the existence of other hordes of the same nation on the right bank of the middle and lower Xingu was proved by the first Xingu expedition.

/7 cont./

36 [648] Their northernmost settlement near S. Maria was attacked and completely destroyed in 1881 by the Kayapo of the left bank. Since then they have not ventured far beyond the northernmost tip of Bananal Island with their settlements. Their farthest excursions go below S. Maria to the rapids of Joncon (i.e., it is at an end).

439 They perform important services for the traffic on the river by felling wood for the steamers. As payment they receive axes and knives, which they on their part trade to other tribes, such as the [177] Yavahẽ and Tapirapé. Understandably, when steamboat transportation was established, care was taken from the first to stay on good terms with the savages. The merit for introducing this excellent relationship and maintaining it for 20 years belongs to the courageous commander of the steamer, Sebastião de Freitas, who served so well in exploring the Araguaia. It is thanks to his unselfish, kind work that perhaps /8/ nowhere else in Brazil are the relations between the native population and the settlers so good as here.

To be sure, for the Karayahi the contact with "civilization" [184] has not been without consequences. In comparison with the independent Šambioa, a certain lack of order and cleanliness in their villages and less care and taste in their artifacts are noticeable. On the other hand, a wealth of most interesting ethnological ob- [126] jects are still present among them. The most important pieces in the collection were acquired from them.

311 Their material position cannot be described as especially favorable. The lower riverbanks of their region are so exposed to floods that they can practice agriculture only to a limited extent. They [648] venture onto the higher left bank only temporarily, out of fear of their worst enemies, the Akuã and Kayapo.

131 [101] The third large Karaya horde is that of the Šambioa, about whom Castelnau brought back the first more detailed reports. [361] They possess four rather large villages between the Pau d'arco rapids [224] and the great Cachoeira de S. Miguel. Their hunting expeditions, however, extend beyond the Cachoeira grande, in former times up to the region of the Apinagẽs, near the present São Vincente, from [172] where increasing settlement has scared them away. The rock sculptures of the so-called Martirios Island between the Carreira

Šambioa

/8 cont./

609 Nevertheless, caution must be used in dealing with the Sambioa. To be sure, they will hardly dare to attack well-manned and armed boats, but, in view of the great distance from the landing place to the villages, the traveler who unarmed -- only in this way is he admitted -- visits their huts can get into a very dangerous situation in case of a sudden quarrel.

The reception at the landing places usually makes a most picturesque scene. The naked brown forms stream by in groups, [301] many adventurously painted black and red, the face often daubed [302] with a thick layer of soot, some with a decorative feather diadem on their heads, others with hair hanging down in a long braid and decorated with bunches of arara feathers fluttering in the wind. All [411] are armed with long spears decorated with feathers, clubs, bows, and arrows. The discussion is held in dignified quiet, without wild shouting, the new arrivals first showing the savages their firearms, and expressly any breechloaders /9/ or revolvers, which never fail to make a deep impression. The chief asserts time after time: Karaya amigo tori, ahi mentira não tem! The Karaya is a friend of the White (tori), here there are no lies! And the bartering begins immediately (Pl. IV /see p. 106/, 2).

Once one has won their confidence, the dealings become quite unconstrained, especially with the men and boys. The small children, and especially the young girls, are very shy and usually crawl into a corner of their hut, nervously covering their faces with their hands. A stranger is never troubled by beggars. Thefts, too, are exceedingly rare.

Language.

126 A rather extensive vocabulary, as well as a number of short sentences, was written down, from which, however, little of the grammatical structure of this idiom is evident. The extremely 194 unclear diction of the people, who hardly make any perceptible 126 movement of their lips, their inability to repeat exactly what was said, and finally the swallowing of the final syllables, favored by the abundance of vowels and lingual sounds, make linguistic reception uncommonly difficult.

/18 cont./

411 The form of the arrows (uehẽ) is very manifold.

The shaft of the arrow consists of two pieces, a lower one of cane and the one inserted in it of wood. The latter bears either a special tip or, sharpened and correspondingly shaped, serves in some way as one itself.

In general the lehgth of the cane shaft amounts to two-thirds of the length of the whole arrow, and that of the wooden shaft one-third.

411 239 The feathers of the lower cane-end are always placed so that their uppermost tip, wound around itself, lies at the level of the notch. The quill describes a 1/8 to 1/4 turn around the shaft. The heavy arrows, especially those provided with a broad cane tip, usually have a heavier winding of feathers.

Through the twisting of the feather tip, the outer feathers of the quill are sharply bent outward. The inner feathers are cut off short in order to lie closer to the shaft.

In the case of many arrows the lowest piece, which bears the notches and feathering, is separately inserted into the cane shaft. Probably the original arrow end was split here during the cutting or bending the bow and was supplemented by an insert.

411 239 284 [531] [534] The feathers are tied with black cotton strings, between which are usually placed small red and yellow decorative feathers. The attached pieces are held together by waimbẽ (Philodendron sp.) bast bands. The feathered part of the cane end often has crossbands touched up with red lacquer (tamararu).

411 ●[526] The following arrow types are represented in the collection:

1. War arrows, with point made from the tail-spine of a thornback, 150-180 centimeters long, two-thirds of which makes up the cane shaft. The spine, six to eight centimeters long and supplied on both sides with countless small barbs, is tied to the wooden shaft with thread and wax in such a way that the lower part projects as a long barb. The wooden shaft itself is painted with red lines, wavy lines, and dots (Pl.VI/see p.108 /, 8).

2. War arrows with cane tip cut in the shape of a knife, related to the Bororo arrows in their form. Total length 140-160 centimeters, of which the cane shaft takes up only one-third. On the upper end of the 3/4 centimeter thick wooden shaft made

/19 cont./

411 Of the three specimens the largest has a total length of 72.5 centimeters, of which 14.5 make up the handle (Pl. VI /see p. 108/, 6). Moreover, there is a children's throwing board 38.5 centimeters long.

[824] The arrows thrown (kâura) are 150-180 centimeters long, unfeathered cane pieces made of uba (Gynerium saccharoides) with inserted, 12-20 centimeter long end-knobs of palm wood, which are covered with a thick layer of wax. Thus they should be considered only as sporting equipment. That tradition still knows them as weapons, however, is shown by the legend given on p. 85 (Pl. VI /see p. 108/, 7).

323 Ceramics. The art of making pots, practiced exclusively by the women, is not especially developed. Although the technique leaves little to be desired, the forms are rather simple.

[517] An artistic desire to reproduce natural objects, animal shapes, etc., as among the Xingu tribes, is not expressed in them. Everything is reckoned more in terms of the practical.

As almost everywhere in South America, the vessels are made without a wheel by putting rolls of clay over one other circularly or spirally. By patting with the dampened hand and continuous smoothing with pieces of bone and mussel shell, the pot finally reaches the desired shape and strength.

[113] According to Couto Magelhães (Archiv. do museu nac. Rio, p. 77) the ash of certain vines is mixed with the clay; their silica content makes it more resistant.

According to further information from the above observer, the firing of the pots is done, after superficial drying, in a peculiar manner. A hole is made in the side of an earth termite nest, and it is heated. The vessel is put in, and under it there is made a second opening communicating with the first one, with a fire maintained in it. A third opening at the top serves as a chimney.

415 The collection shows the most important, but not the largest types of vessels that occur (Fig. 5 /see p. 38/).

/30 cont./

764 One such verse might be reproduced in translation, at least
535 the sense of it.
539 Chorus: džoiri koniko -- hidžohoho (repeated 4-5 times) otohoniko -- kudžã beboniko, i.e.: He lives no more, it is over for him, do not think of him any more, he hangs on the pole (kudžã).

The deceased: roniro nira -- koti uaidžã uaniro bioko nero -- aidžodžã biowa, i.e.: I am in a beautiful country, bring me tobacco (koti), have you put the lip plug on me? Further: I lack nothing, but bring water to the grave, etc.

Between times the chorus repeats over and over the muted: haidžã hã hã hãn -- hã hãn -- hã hãn, i.e.: It is all over.

764 /31/ The burial takes place the next day, or, when death has occurred in the morning, in the evening of the same day.
[765] The ceremonies, songs, and dances are then continued for three or four more days, during which time no one works.

The burial places are always close to the river on higher
• [126] ground. Two of them, one near S. José, the other somewhat above the mouth of the Rio das Mortes on the right bank, were more closely investigated by me and some skeletons exhumed.

The grave (Fig. 16 a-d /see p. 63/) is a rectangular pit two meters long, one meter wide, and 50-70 centimeters deep, over which some poles are placed in the long direction. The corpse, wrapped in buriti mats, hangs in a horizontal position, swinging free, on the centermost pole (1) (a). A container filled with food

[119]

1. Castelnau's statement, op. cit., I, p. 446, that the deceased stands vertically in the grave (la tête fait une saillie au dessus du sol /the head projects above the ground/) is probably based on confusion with the method of burial in a squatting position customary among the Kayapo.

/Fig. 16 appears here/ stands under it on the ground. The pit is covered with a mat, over which lies a foot-high layer of earth (b).

/34 cont./

535 121 detail that Kleinschmidt's description of the duck-duck festival of New Britain would also fit mutatis mutandis the animal dances of the Karaya.

535 114 Castelnau, who first mentions them, obtained one of these masks with great difficulty (1), but it was later lost, along with

1. Castelnau, op. cit., p. 441.

all the other collections, in the cataracts of the Tocantins. The depiction of a dance given by him on Plate IX of his Vues et scenes /Views and Scenes/ (Paris, 1852) is incorrect inasmuch as the lower trunk and legs of the dancers are not uncovered, as the illustration shows, but are hidden under long buriti hangings. Also the height of the headdresses seems exaggerated.

Later Spinola (2) published something about them and also

2. Op. cit., p. 45.

obtained some mask costumes for the anthropological exhibition in Rio (1882), which, however, never reached their destination, but were lost in Goyaz.

126 535 532 [123] [178] That I was successful in luckily bringing home some of the most interesting masks I owe to the intervention of the chief Pedro Manco, without whose intercession the superstitious mistrust of his fellow tribesmen could hardly have been overcome. These sacred objects had already been unwisely profaned several times by travelers, in particular by Spinola himself. Contrary to expectation, the most beautiful specimens were found among the 532 535 184 Karayahi, whose villages alone exhibit the above-described "medicine huts." Smaller camps had, instead of them, simple semicircular compartments, open at the top and back, as Castelnau depicts them, whereas the huts are completely absent among the Šambioa. Probably in this case they had already been torn down again after the conclusion of the festivities. The palm-straw costumes collected there lay thrown in a heap in the nearby forest and are for that reason somewhat defective.

/38 cont./

535 of abstraction (1). Insofar as these animal spirits are supposed to
532
776
825

1. Im Thurn, op. cit., p. 370.

be influenced in a way favorable to human beings, the first trace of a cult appears in these dances.

535 If one asks the Indians themselves why they keep the secret
532 from the women, they answer without exception that the women
567 are not permitted to see everything, they talk too much.

The need to maintain the authority of the men over the women appears wherever such mysterious festivals are current. The same thing is known from Greek and Oriental antiquity. It is possible that in this effort, which may often appear to the civilized man as a brutal tyranny over the weaker sex, one of the most ancient "folk ideas" belonging to all mankind finds its expression.

The whizzing stick does not seem to be in use among the Karaya; at least nothing could be learned about it.

Legends and Folklore

126 In the last days of our stay in S. Maria old Pedro Manco
115 dictated a number of legends, which, given the paucity of
793 such materials from South America and despite their simplicity and poverty of ideas, as well as the in part garbled form, nevertheless command some interest. Unfortunately because of the lack of time, they could not be written down in the original language, and in particular working out an interlinear translation met insuperable difficulties.

793 Whether these traditions have remained completely free of
177 foreign influence can be decided with certainty only when someone is successful in drawing on other informants as a check. The chances, to be sure, are very slight. For the present nothing opposes the presumption that we are actually dealing here with genuine products of the Indian folk-spirit.

793 These myths differ neither in form nor in content from those otherwise from America. The very saga which is most

/iii/ Foreword

121 [122] In the year 1908, under the auspices of the city of Leipzig, I undertook an ethnographic research expedition into central Brazil, the purpose of which was the scientific investigation, with the most modern methods and instruments, of the Indian tribes visited, as well as the salvaging of visible examples of their cultural life for the Leipzig Museum für Völkerkunde. Its [101] goal was the region of the middle Araguaya /Araguaia/, between the 15th and 9th degrees, southern latitude, with the Indian tribes of the Karajá /Caraja/, Šavajé /Javahe/, Tapirapé, and Kayapó /Cayapo/.

114 The expedition set out on 29 January 1908 and returned to Leipzig on 7 February 1909. The program was, by and large, carried out; only the proposed advance to the west had to be cut short because of insurmountable geographical difficulties.

126 Abundant material in the form of observations of all kinds, photographs and phonographic recordings, sketchbook drawings, etc. was brought back. The ethnographic collection, containing more than 1,100 specimens, has been handed over to the Museum 113 für Völkerkunde zu Leipzig. Of my findings I have published up 126 to now only reproductions of the dance masks of the Karajá Indians, in connection with a description of the use of masks by this tribe (in the Jahrbuch des Museums für Völkerkunde zu Leipzig, Volume 3, Leipzig, 1910), as well as a study of the art of the Karajá Indians (in the Bässler-Archiv, Vol. 2, No. 1, Berlin, 1911), in which the material collected by me on the artistic activities of the Indians in the plastic arts and drawing was reproduced.

128 All the rest of the material is now to be presented to the public here.

As a first part, and before the actual results, I am giving a report on the expedition /the first part is omitted in the translation/. I regard this as very important; for the findings of the expedition can be properly evaluated only if one knows how they were obtained, in other words, the conditions under which the studies were made. Thus, the travel report gives the external course

/179 cont./

101 Castelnau's report (1844). He says that the Carajás often stay in
175 Salinas on visits, whereas the Carajahís live on the western arm
[119] in three or four villages. Rufino in 1846/47 finally brings clarity
as the first to navigate the western arm again. He calls the
[361] Indians living here in nine villages Carajás, in other words,
restores the old name, while he does not mention the name
Carajahí. From then on they are again called Carajás generally,
as by Magalhães in 1863, Spinola in 1879; in 1874, however,
Magalhães also mentions Carajahís, besides Carajás and
Chambioás, without /180/ making clear their mutual relation-
ship. In 1888 Ehrenreich uses the name Carayahí for all Karajá
Indians on the Araguaya, west and south of Bananal Island, and
Cavalcanti (1895) joins him in this; this name, however, has not
101 become customary in Brazil. Coudreau (1896) again calls them
Carajás, and I, too, find it necessary to retain this name, and,
to be sure, with the spelling Karajá. I repeatedly asked the
Indians about the name Carayahí, and they always declared that
they did not know it. They call themselves only Karajá, and
among the Brazilian population, too, they are only called by
this name.

I admit that the name Carayahí is very practical for distinguishing this horde from the entire tribe of the Karajá, and that detailed explanations are sometimes required in order to make clear whether by Karajá one means the whole tribe or only the southern group; in my opinion, however, one does better to go to the slight trouble of making this explanation with a few additional words rather than to use a nonexistent name.

I. The Karajá.

1. Anthropological Data.

•126 Direct anthropological measurements were taken by me only with respect to height and color of skin. All other data are based on observations or were taken from the examination of photographs
000 taken by me. For comparison I used Ehrenreich, Anthropologische

/181 cont./

142 [141] observed by me in the south horde. Perhaps there is an influence of alien tribes (Tapirapé, Kayapó, Canoeiros, etc.) here.

The figures of the Indians, men as well as women, are well proportioned, and they probably belong among the best built Indian tribes in general. They may be described as medium-sized, robust figures. We are troubled by the occasional athletic development of their musculature, which is probably to be traced back to the rowing, the pounding of maize in the mortars, and other causes.

The head is high and long in shape; the face is oval, especially among youthful persons (Pl. 17;Pl38, Ill. 1; Pl. 42, Ill. 2; Pl. 44, Ill. 2). The forehead rises straight up and is sufficiently high; except that it generally appears to be low because of the hair combed down to the eyes. The orbital ridges are only slightly developed, the eye opening is slit-shaped (Pl. 14); almond-shaped eyes, such as Ehrenreich notes, are relatively rare. The iris is dark brown. The root of the nose is usually very much sunken; the bridge is prominent and straight; the alae are very wide and usually curved, so that the nostrils are somewhat visible from the front. The drooping, bent tip of the nose is characteristic. The mouth is wide, the lips are full and bowed, the teeth on the whole good; only old people show many gaps in their teeth as a result of teeth falling out. Children show prognathism, but this peculiarity seems to disappear in later years (Pl. 12, Ill. 2; Pl. 42, Ill. 3). The chin is wide and not very prominent. The ears could not be observed on account of the long hair. Ehrenreich (pp. 82, 94, 95) believes that a uniform facial type is to be found among the Karajá, and, to be sure, a more refined form, whereas the rest, such as Sambioá, etc., present a crude type by comparison. I found that even among the Karajá there are several facial types, and, to be sure, besides the more refined one and a cruder one, there is a third, seeming completely alien, which was to be found only in the large villages from the Tapirapé mouth on northward; especially among the women, but even here only rarely. Unfortunately, I was unable to photograph any of these women.

• [142]

/186 cont./

131 Apparently there are Karajá living outside of the river valley. The first German Xingu-expedition, on the lower Xingu in the regions of the Yuruna, everywhere came across traces of struggles with alien Indians who were called Karajá by the Yuruna. The 171 [126] objects brought back that the Yuruna designated as coming from the Karajá, which are in the Museum für Völkerkunde in Berlin, reveal a culture reminiscent of that of the Karajá and that of the Kayapó (1). Thus, they might well have belonged to a splintered-off

1. The clubs, Nos. 1596 and 1597, have handles similar to those of the Šambioá clubs and oars (3979, e, d). Club 1597 is again similar to the one brought back by Herrmann Meyer from the Kayapó of the Paranayuba (4466), but, on the other hand, completely different from my Kayapó and Karajá clubs, whose handles are identical with those of the Šavajé and others of the Šambioá (3983). The diadem, 1595, is identical with a Karajá diadem brought back by Ehrenreich, as well as two of my Kayapó diadems. The arrow, 1598, is like the Ehrenreich Karajá arrows. -- The numbers of the objects refer to the Berlin catalogue.

Karajá tribe, whose culture, altered by its sojourn among 101 Kayapó tribes, became similar to that of the Kayapó. The tribe of the Karajá proper did not, according to my investigations, know anything about any fellow tribesmen on the Xingu. It 173 [115] was only below Santa Maria that I learned from a Brazilian settler, who seemed to be acquainted with conditions among the Šambioá, that the branching off of the Xingu Karajá is explained by them in the following way: A Šambioa chief (Roca?; cf. Coudreau, p. 123) kidnapped a white woman; his son fell in love with her and wanted to take her away from his father. There was a fight in which the father proved to be the weaker, so he was obliged to depart with his followers; he turned westward toward the Xingu. How much of this story is credible we do not know as yet.

/186 cont./

[173] [101] At any rate, it shows that the Xingu Karajá are brought into closer relationship with the Šambioá than with the Karajá; in view of the geographical conditions and the above statements about the club handles, probably an acceptable opinion.

[171] [126] [101] In the source region of the Xingu, the second German Xingu-expedition heard about an Arumá tribe. Objects from this tribe, which were acquired among other tribes, show the same middle position between Karajá and Kayapó culture (2). They therefore

2. The four arrows, Berlin 3874 a-d, have, in part, been given new shafts with Bakairí /Bacairi/ feathering; the old shafts, however, show traces of a feathering which is very similar to that of the Karajá, and the points are the same, except for one of the Karajá arrows. The grooved front end of a club (Berlin 2990) could have come from the Karajá or from the Kayapó.

belong to the same ethnographic /187/ province as the Karajá. Now Meyer (1) calls the Arumá Caribs (Bakairí-Apiaká

[113] 1. Cf. Meyer, Zeitschrift f. Ethnol., Berlin, Vol. 30, 1898, p. 258.

[173] /Bacairi-Apiaca/). Perhaps the cultural change in the direction of the Bakairí goes back to the influence of the Šavajé. According to statements of the Karajá, the Šavajé split up about 20-30 years ago at the place called Barreira de Santa Izabel Velha, one part continued to live on Bananal, the other moved west across the Araguaya and has since then disappeared. Perhaps this part of the Šavajé went southwest to the Xingu and affected the cultures there in the manner indicated.

[101] Of the above-named three tribes, I studied the Šavajé briefly, the Karajá during a lengthy stay.

/318 cont./

534 used, are very rare. I came across only two of these specimens
[237] (Pl. 58, Ill. 10 a, b). Otherwise gourds (ũãlũ) are commonly used
[824] as the bodies of rattles, which are usually 12-15.5 centimeters long and 5.5-13 centimeters thick (a small rattle is 6.5 centimeters
[531] long and 6 centimeters thick). Most of these gourd rattles are carved with the customary designs (1); many bear feather ornaments

[113] 1. See my article on "Die Kunst der Karajá-indianer," Bässler Archiv, Vol. II, No. 1.

on the stem end projecting out of the gourd at the top (Ill. 181 a, b). These rattles are swung rhythmically in the hand by the masked dancers.

533 Singing plays a considerably larger role. Only the men sing; it is only during the period of mourning that the women, like the men, intone monotonous songs of lament in a high pitch. The singing is one-part singing; mass singing seldom occurs. Only once did I hear a cappella singing. During dances two men simultaneously sing the same thing; otherwise they sing individually, especially when fishing. Apparently the Karajá are very musical;
[196] they sing gladly and well. Most of their songs are masked-dance songs, but it seems as though certain people invented and handed down specific songs. It was often said to me: this is the song of this boy or of that youth. Certain dances and songs seem to be transmitted through tradition only in certain families; others are quite familiar with them, but do not sing them. In 1908 Chief Ilk in Village 13 just below Izabel do Morro knew most of the songs. He was almost inexhaustible. The wŏrĭzŏ dance and song were handed down in his family. He knew not only Karajá songs, but also sang songs of the Šavajé and Tapirapé. He was known as a singer in all the villages, and everywhere people requested me to
● 126 play back the phonograms recorded with him. In all I recorded
533 phonographically 44 cylinders of songs. The Indians liked to sing
152 into the apparatus, as soon as the initial shyness had been overcome. To do this I used European music, which amazed them very much. They laughed aloud in astonishment, and many held

/318 cont./

126 533 152 their outspread hand in front of their faces; the women usually clicked their tongues in astonishment. Above all, the spoken announcement preceding the songs and pieces of music caused merriment. They were completely unaccustomed to instrumental music; they recognized bird voices as such; they preferred to listen to songs and were delighted with the volume of tone, especially in the case of women's voices. With that their timidity was overcome; usually they themselves pressed forward to be recorded. For this I first used the horn, but later the tube, into which they sang with less constraint. If several Indians were present, they first consulted for a long time as to who should sing, then they all considered the text, first sang the song softly /319/ to themselves for practice, and only then did the chosen one settle down in front of the apparatus. Even Ilk always memorized the song concerned before making the recording. After the recording I immediately played back the song. To hear their own voice at first always provoked great merriment, then they regularly sang along softly to check it, and finally laughed, extremely satisfied because everything agreed perfectly. Even when songs from other villages were played, the text and melody were meticulously checked. It was remarkable that Ilk's songs were always recognized, even when I had not previously mentioned his name and even though he also sang songs which I had heard elsewhere, which were therefore not his alone. The Indians could not figure out the phonograph. When their songs were played back, they always looked into the horn, "to see who is singing in it." After one recording Ilk kept on talking into the apparatus for a long time; when I questioned him, he replied that he was talking to the Ilk who was in there.

533 126 Unfortunately, the cylinders became distorted through the influence of the humidity and heat, so that they became oval at one end; work on them has therefore not yet succeeded. As for the melodies, I can only say the following: "The song that is sung every day" starts with high head tones, then in a few tones it descends and ends in a long phrase of deep chest tones. The high head tones and the shift of the voice do not sound good,

/319 cont./

533 especially among older men, whereas the tones were purely sung by boys and young men. This song was sung particularly upon returning from fishing. Then at certain places the names of the fish caught were inserted. In some songs, animal sounds are imitated, for example, the tones which the pirarara makes when it is pulled out of the water. This song always evoked general merriment.

126 533 I obtained only a few texts; see Appendix II, "Texts" /untranslated; see foreign text, pp. 471-482/. They were not given to me from dance songs as long as women were present. Also, in view of the Indians' slight knowledge of the Brazilian language, the translation came up against the greatest difficulties.

In addition, I obtained the following songs:

Masked-dance songs of the Karajá: aruana (1) (S, N) 2

1. In Karaja: ĩdjãzõ. Included in this is: "The song that is sung every day."

djãlhẽnĩ (N)
dšewẽlĩ (N)
ĩdjãzõ (S, N)
ĩkonã (N)
ũĩjũ (S)
wõrĩzõ (N), 5 songs, as well as 9 dance songs without a name, and the mask-cry: kjũ.

/320/ Songs of the Karajá: djauhĩ (S)
hidãhõ (N)
ĩobẽzẽ (N)
makanditã (S)
Paku song (N)
Pirarara song (S, N)
as well as 10 songs without names.

Dance songs of the Šavaje: ĩdjãlhẽnĩ (N)

Song of the Šavajé: dẽsoĩ, dẽsoĩ (N), allegedly sung when a jaguar is killed.

Song of the Tapirapé: ãklĩlĩ (N).

The Tapirapé also know a djãlhẽnĩ mask-song, it is said.

2 [The (S) and (N) here and below refer to the "South" and "North" hordes respectively--Analyst]

/329 cont./

000 go fishing, but loitered around me in the camp). Children obey
513 their parents implicitly, and even adults still unquestioningly follow the advice of their mothers. Thus, Pedro's mother gave him the following good advice on his journey (Pedro was a widower with three children): Do not lend money (Pedro therefore flatly refused the attempts to borrow on the part of other comrades, with the argument that his mother had forbidden it); do not bring back a wife (in this respect, too, Pedro obeyed his mother and refused several attempts at matchmaking); men who run after women grow lean, but a person who eats a great deal grows fat.

Legally, too, parents, especially the mother, seem to retain authority over their grown sons. For I was obliged to conduct with his mother the final negotiations about Pedro's taking his children along. I did not negotiate at all with Pedro himself.

859 The result of this rearing is that the children are never ill-behaved and seldom quarrel among themselves; they are merry and gay and soon trusting toward the stranger, without being guilty of rude familiarity.

576 In general, great value is put on dignified and polite behavior. In the huts, the members of the family were separately introduced to me. When, in the evening beside the fire, I
•[126] wanted to write down their information, they blew upon a chunk of wood and held it up to me in order to give me light. When they were looking for honey on the way, they always brought me part of it in a piece of tree bark.

514 Modesty is part of the Indians' good behavior. Defecation takes place far outside the village, if possible hidden from the
[291] glances of others. When a girl about eight years old was supposed to sell me her string belt, she ran behind the nearest mat wall, put on a new one there, and then brought me the old one. It is only in fasting that they are somewhat more negligent. Loud sounds are greeted with laughter or accompanied by dog-barks. In some places this seemed actually to be good form, and one would outdo the other. On the other hand, foul smells were taken amiss; they would all glance indignantly at the presumed offender and would give expression to their annoyance with disapproving bw and hm sounds.

/342 cont./

829 lip-disks. He said one could get to them by way of the Tapirapé.
648 When I asked for more details, he wrapped himself in silence. Perhaps through the Tapirapé he had obtained some knowledge of the tribes living to the west.

17. The Language.

126 To make records of the language among the Karajá is very
[194] difficult, because these Indians speak their language, which is rich in nasal forms, most indistinctly. The women speak considerably more clearly than the men.

The words asked for were willingly said; the Indians were indefatigable in pronouncing them for me until I could repeat them correctly. For transcribing them I used the Meinhof transcription in Neumayer's /343/ Anleitung zu wissenschaftlichen Beobachtungen auf Reisen /Introduction to Scientific Observations on Journeys/, 3rd ed., page 484. Determining the strange diphthongs which are peculiar to the language was often difficult and is to be regarded as merely approximated.

I tried to obtain the same words in as many localities as possible. Thus, for the words of the south horde (S) I have 21 informants, for those of the north horde (N) 29. I did not obtain
192 all the words in both groups. Comparison shows that most words
184 are the same in both groups, but that a number of deviations also occur. In my opinion, however, these do not justify our assuming separate dialects, since they do not show any laws, and since it is not certain how many are due to misunderstanding. Some of
[194] them are to be explained only by the omission of vowels in rapid speech, lighter or darker vowel formation, stronger emphasis of one or another character in the diphthongs (l or r in the case of ɾ, etc.). It is noteworthy that the words obtained in the village of José, who had migrated from the south horde to the north horde, still clearly show the greater relationship with the south horde, whereas those of Chief Korumaré, who had migrated into the interior of Bananal, are more closely linked with those of the

/343 cont./

192 north horde. With Ehrenreich's Karajá words and Castelnau's
184 Sambioá words and Coudreau's Karajá words my records show
[119] correspondences as well as differences. The latter probably go back in part to misunderstandings on both sides, as may be definitely proved in a few cases. With regard to the Savajé language, there are several very striking differences, the reason for which is as yet unknown.

197 The language of the Karajá, for the time being, is still to be regarded as isolated; the few agreements with Ge languages do not, for the present, justify our counting it among these.

192 From the beginning I followed up the differences between
●196 the men's dialect and the women's dialect, which Ehrenreich (1)
562

[113]

1. "Materialien zur Sprachenkunde Brasiliens /Materials for Brazilian Linguistics/": I. Die Sprache der Caraya (Goyaz) /The Language of the Caraja (Goiáz)/. Zeitschrift für Ethnologie, Vol. 26, 1894, p. 23.

discovered, and in this way obtained a great number of women's words. Those from the south horde were obtained directly from women, those from the north horde from men. The latter were able to say many words immediately; often, however, they reflected a long time before they found the word. It is doubtful whether they always gave the proper word; in any case, the women's words from the north horde should be taken with some
[191] caution. The men described the language of the women as ibinãli = very poor. They maintained that the two sexes did not understand all of each other's expressions, but that there were words which were foreign to the other sex. My records have so
194 far not confirmed this assertion. The chief difference is that in
562 the women's language a k is inserted where, among the men two vowels stand next to each other; the initial k of the women is omitted among the men. Ehrenreich gives a few further

/344 cont./

In general, they pronounce Brazilian words badly; they seldom succeed in pronouncing f correctly, usually they say p for it (păcŏ̃ for facão, žípre for chifre, părĩnă for farinha, păsẽr for facer).

For the list of words and texts recorded by me, along with the translations, see the appendix I and II /untranslated: see the foreign text, pp. 415-482/.

18. Myths.

Myths were told me by two persons: Chief Cadete Chico of Schischá told me the creation myth; I obtained a second version of this, as well as all the rest, from Kurišť. Usually he told them the most vividly and in the greatest detail the first time, and considerably more simply in repetitions. Some features had to be verified by much questioning, if they were overlooked in the first notation. When questioned, Kurišť said that he was telling the myths as his mother had told them to him. According to this, the myth seems to be handed down through the mother among the Karajá. To me it was surprising that he professed not to know any of the myths reported by Ehrenreich /345/ ("Beiträge," pp. 39-44), with the exception of the howling monkey myth. Apparently they were truly unfamiliar to him. This is all the more surprising since he is the grandson of Pedro Manco, Ehrenreich's informant, and thus should have known about the store of myths preserved in this family.

The Karajá regard the Furo das Pedras as their original home. There the ancient Karajá lived under water. They regard the Šavajé and Šambioá as their tribal kinsmen. Animals are regarded as beings like human beings, so that transformations of human beings into animals and the reverse play an important role. They think of the stars as inhabited by creatures who temporarily came to the earth and there came into contact with human beings.

/367 cont./

535 but turned toward each other, and sang a verse with gourd-rattle accompaniment. They then danced forward together toward the village and back again. This was repeated several times. The
533 dance ended with lively bows at the village. At night the young men sat in front of the mask hut and sang dance songs with the
[184] rattle accompaniment. These songs, too, were very similar to
532 those of the Karajá. The Šavajé did not permit photographing
535 the masks on the next day, so I was obliged to resort to sketching.
126 The masks were cylinder masks with a feather-mosaic covering. Black-dyed leaf-aprons for hips and shoulders served as body coverings.

In Schischá I acquired copies of masks, and, to be sure, of the ĭdjālhēnĭ mask, the ăm̆bŭšăwādiă mask, and the lădēnĭ mask. Of these, ĭdjālhēnĭ seems to be a typical Šavajé mask, for the songs of this mask which I was able to record phonographically among the Karajá were always designated by the latter as Šavajé
[533] songs. Of other Šavajé songs I obtained phonographically dĕsoĭ dĕsoĭ, a song that they sing after slaying a jaguar.

For further data on the masks of the Šavajé, see my article,
[113] "Tanzmaskennachbildungen vom mittleren Araguaya /Dance Mask Reproductions from the Middle Araguaia/," Jahrbuch des Museums für Völkerkunde zu Leipzig, Volume 3, Leipzig, 1910.

197 Their language, according to my data, seems to be identical with that of the Karajá. It does contain some completely different words; see tapir, gavião, maize, red and black neck tassels, lower-arm ornament of two pads with fringe hangings, calf ornament with tassels, leaf pipe; caracara is divergent.

A comparison shows that the south horde of the Karajá is linguistically somewhat closer to the Šavajé than the north horde, undoubtedly a result of the migrations of the Šavajé to the south horde. /Section III, "Die Kayapó (The Cayapo)," pp. 368-402, with Plates 62-68 and Ills. 209-261, is omitted in the translation./

T 105 C [197] C 648 [439] C T [721] C [727] C 162 T [142] T 304 302 C T 439 126 T 303 T 283 T 411

/404 cont./ center stripe. Their women also make pottery. Their language differs from that of the Karajá; the two peoples do not understand each other. The relationship between the Karajá and the Tapirapé seems to have been peaceful in former times. With iron goods the Karajá bartered for net coverings, bows, araras, stone lip-plugs, food, etc. The meeting place was a sandbank in the Rio Tapirapé, opposite a high steep bank, slightly below the place to which the Karajá ordinarily extend their annual fishing expeditions. The Karajá had taken advantage of this opportunity to abduct in secret the women and children in the places stripped of men. As has been mentioned above (p. 263), because of this there was finally a hostile clash between the two tribes about six or seven years ago; since then the Karajá avoid this spot, they no longer go so far upstream. The abducted women are used by the Karajá as slave women for work, as well as village prostitutes; the children are taken into the tribe. /Pl. 69 appears here./ /405/ /Ills. 262 and 263 appear here./

3. Observations in Karajá villages. In the villages of the Karajá I saw a total of two women, three maidens, and two boys from the Tapirapé. They were smaller and more delicate than /Ills. 264 and 265 appear here/ the Karajá. The women wore black incised tattooing on the chins and on the cheeks (see Ill. 262 a, b /see p. 339/). One girl was painted red on the face (Ill. 263).

In the way of objects that were supposed to come from the Tapirapé, I acquired the following in the Karajá villages near the Tapirapé mouth: the comb (kŭwaă; Pl. 69, Ill. 1); its method of construction is identical with that of the Karajá, but the very regular plaiting pattern is different from that of the Karajá. The spindle (Ill. 264) with the double-conical wax whorl does not differ in any way from those of the Karajá.

The club (ĭwŭră, Ill. 265) is identical in form with the round clubs of the Karajá. One side of the front half of the club is grooved and flanked on either side by a raised strip which bears groups of cross-lines. The cylinder on the handle has three grooves; the handle is grooved and likewise has two strips with cross-lines and depressions.

[TEXT CONTINUES ON P. 339]

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

be ordered to appear at a designated spot in the woods when the sun reaches a certain position in the heavens, and here she will be compelled to submit herself to the assembled men. If she should fail to appear as ordered, the men may slay her wherever they find her and sink her body in the river. But if she should flee to the mystery hut, no one will enter to take her for this is an asylum of refuge. If a man should betray the secret of the masquerade to a woman of the tribe, he may, nevertheless, be allowed to go unmolested. But these barbarous customs do not appear to be so strictly observed to-day as in former times. It is related that owing to an accident, all the women of a certain village, caught sight at the same moment of the masquerade outfit when not in use. In this case, of course, nothing could be done but to pardon them all and make known to them the whole secret. It is said that among the Sambiða, these masquerades are falling somewhat into disuse. Nevertheless, they would not allow Dr. Ehrenreich and his party to bring away the masquerade outfits that they had stumbled upon at a spot in the woods where they had been thrown at the termination of a festival, as they feared that some of their women might be in the vicinity and see them. To get permission to take them, the men of the party had to dress in them. Though these customs may be less strictly observed to-day than formerly, nevertheless, the women cherish a profound respect for these supposed creatures of the forest and their mysterious hiding-places.

535 562 688 [708] 535 [178] [126]

The masquerade outfits seem to be thrown away, or burned, at the conclusion of a festival, the feather decorations having first been removed.

Of the real significance of these masquerades, little or nothing is known, or perhaps ever will be known. It is doubtful if even the savages themselves are fully conscious of their significance. But we may get some light upon the subject from our knowledge of the customs and beliefs of other primitive peoples.

It is certain that the "make up"—the creature, animated [825]

8:Gow-Smith T-5 (no date)1925
SP9 Caraja SP9

535 562 [346] this ritual and never seek to penetrate its mysteries. At any rate they seemed to keep at a distance from the sacred wigwam where the men ate and drank in tribute to the sacred fish.

535 562 627 Should a woman, however, so far forget her position as to enter this mysterious hut or should avail herself of an opportunity to look at this mystery dress, she may be punished by death. Executive clemency is granted by the chief, at the request of the women of the tribe, providing she will promise silence and expiate her crime by some appointed work. If she should refuse, she will be ordered to appear at a designated spot in the woods, at a certain height of the sun, where she will find assembled a group of warriors. Failing to comply with their desires, she may be killed and the body thrown into the river. Should she flee to the [346] sacred wigwam, however, this being sanctuary, she goes free at the termination of the festivities to resume her place in society.

• 126 535 Wishing to preserve the costumes as a memento of my visit among them, I asked the chief if I might take them with me. Reluctantly he consented, and ordered his men under cover of darkness to take them in a canoe down the river and await my coming. It was by this means that the costumes ultimately came in possession of the Museum of the American Indian, Heye Foundation.

9:Gow-Smith T-5 (no date) 1925
SP9 Caraja SP9 ●
Cayapo SP11

CARAJA AND CAYAPÓ ARTIFACTS FROM BRAZIL

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BEAUTIFULLY fashioned feather head-dresses, ingenious and terrible weapons, strange little images, implements and ornaments that characterize the lives and customs of the Caraja and Cayapó Indians, hitherto little known tribes that live in Matto Grosso and Para, the hinterland of Brazil, have been brought to the Museum by the writer, who has spent more than four years in this little-known region of South America.

Co
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The Cayapó maidens wear narrow fillets of reed upon which are bound the short, curved feathers from the breasts of parrots, with short quills protruding in front. Some are of red and some of yellow feathers, the latter resembling fluffy halos. Occasionally the Cayapó find feathers of mixed red and yellow, not unlike striped tulips of those colors, and with these the women make fillets of exquisite beauty (fig. 95). Others are made by binding a number of short pieces of polished bamboo to a reed, topping them with iridescent feathers, and adding a long gray-white